



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On MONDAY, 5th FEBRUARY, 1934,

at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE MUSIC.

PROGRAMME

SONÁTA for Violin and Pianoforte *Hubert J. Foss*

Allegro energico

Rhapsody

Allegro non troppo ma ritmico

BARBARA PULVERMACHER (Violin)

HUBERT J. FOSS (Pianoforte)

FIVE DEDICATIONS—“Funtington Tunes” (1929) *Norman Demuth*

Toni

John (during his convalescence)

Polly

Zach (the wayward one)

Sarah (on her Jubilee)

THE ELSIE OWEN STRING QUARTET

SONGS OF THE DOOMED *Alan Bush*

Four songs and an epilogue for voice and pianoforte, Op. 14 (1932-33).

GEOFFREY DUNN (Tenor) (poems by F. C. Boden)

ALAN BUSH (Pianoforte)

SONATA for Pianoforte (1930) *Willem Pijper*

Allegro (FIRST PERFORMANCE IN ENGLAND)

Adagio molto

Allegro volante

EGERTON TIDMARSH

STRING QUARTET in E minor *John B. McEwen*

Allegro deciso

Adagio espressivo

Allegro vivace

THE ELSIE OWEN STRING QUARTET

THE ELSIE OWEN STRING QUARTET :

ELsie Owen (1st Violin)

JEAN LE FEVRE (2nd Violin)

DOROTHY LEE (Viola)

HILDEGARD ARNOLD (Violoncello)

CHAPPELL CONCERT GRAND PIANOFORTE

Phyllis Roberts



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL,

WEDNESDAY, 28TH FEBRUARY, 1934,

AT 8 P.M.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE.

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PROGRAMME

SCHERZO No. 2 in B flat minor, Op. 31—Pianoforte.....	<i>Chopin</i>	
ANN HATHWAY JONES		HAROLD CRAXTON, HON. R.A.M.
SONGS { "Liebe schwärmt auf allen Wegen" "An die Nachtigall", Op. 98, No. 1 "Seligkeit"	..... Schubert	
KATHLEEN FROST Accompanist : Stella Goodger		EVELYN LANGSTON, F.R.A.M.
STRING QUARTET in B flat, Op. 18, No. 6 (2nd movement)....		
<i>Adagio, ma non troppo</i>	[Beethoven]	
JOAN NEILD (1st Violin)	ELIZABETH HUNT (2nd Violin)	HERBERT WITHERS, F.R.A.M.
HELGA WHITE (Viola)	KATHLEEN HUNT (Violoncello)	
VOCAL TRIO—"January Dusk" (MS.).....	<i>Phyllis Roberts †</i>	B. J. DALE, F.R.A.M.
MARGARET PARTINGTON (Soprano)	(Student)	
VERA RAE-STEVENS (Mezzo-Soprano)	JOAN LENNARD (Contralto)	ERNEST READ, F.R.A.M.
Accompanist : Phyllis Roberts		
SONATA in G minor, Op. 22 (1st movement)—Pianoforte....		
<i>So rasch wie möglich</i>	[Schumann]	
BERYL BARTHOLOMEUSZ		A. BRIAN NASH, A.R.A.M.
(Associated Board Exhibitioner)		
SONGS { "Claire de Lune" "Après un Rêve" "Aubade"	..... <i>Fauré</i>	
BESSIE TODD		ETHEL BILSLAND, F.R.A.M.
(Ross Scholar)		
Accompanist : Cyril Addison-Smith		
SONATA in A (2nd & 3rd movements).....	<i>Felix Swinstead *</i>	
<i>Andante quasi adagio.</i>	<i>Allegro vivace</i>	
DORIS LANGHAM-SMITH (Violin)		ROWSBY WOOF, F.R.A.M.
(Gwynne Kimpton Scholar)		
DOROTHY PEACOCK (Pianoforte)		HAROLD CRAXTON, HON. R.A.M.
(Associated Board Exhibitioner)		
<hr/> INTERVAL OF FIVE MINUTES <hr/>		
RHAPSODY in B minor, Op. 79, No. 1—Pianoforte.....	<i>Brahms</i>	
IRENE GRAVES		LESLIE ENGLAND, A.R.A.M.
SONATA in F (1st & 2nd movements)—Violoncello	<i>J. Galliard</i>	
<i>Lento</i>	ELIZABETH SCOTT-ELLIS	DOUGLAS CAMERON, A.R.A.M.
<i>Allegro</i>	Accompanist : Mary Stuart Harding	
MADRIGAL for Female Voices—"As fair as morn".....	<i>Wilbye</i>	
ALISON REID (Soprano)	IRENE WALKER (Soprano)	ERNEST READ, F.R.A.M.
ROSE BERNSTEIN (Contralto)		
CONCERTO No.5 in A, K.219 (1st movement)—Violin ...	<i>Mozart</i>	
<i>Allegro aperto</i>	LORNA COMPAGNONI	ARTHUR CATTERALL, HON. R.A.M.
(Associated Board Exhibitioner)		
Accompanist : Josephine Euler		
VARIATIONS on an original theme (MS.)—Pianoforte....		
ROBERT HAY	[Robert Hay †	THEODORE HOLLAND, F.R.A.M.
(Associated Board Exhibitioner)	(Student)	YORK BOWEN, F.R.A.M.

* EX-STUDENT

† SECOND STUDY



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL,

WEDNESDAY, 14TH MARCH, 1934,

AT 8 P.M.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE.

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PROGRAMME

CANZONA and DANCE in B minor, Op. 43, Nos. 1 & 2—Violin....

MARY E. JEZARD [Nicolai R. Medtner] ARTHUR CATTERALL, HON. R.A.M.

Accompanist : Margaret Chamberlain

ARIA—“Al desio, di chi t’adora” (Le Nozze di Figaro) Mozart

MARGARET G. MASON

(Seguin Scholar)

Accompanist : Kathleen Craig

FREDERICK KEEL, F.R.A.M.

SONATA in F, Op. 8 (1st movement) Grieg

Allegro con brio

MARY FINDLAY (Violin)

PHYLLIS SPURR (Pianoforte)

MARJORIE HAYWARD, F.R.A.M.

PERCY WALLER, HON. R.A.M.

SONGS { “Wild Geese” } MS. Jocelyn Waterson †

“Chimes”

CICELY HIGHAM

Accompanist : Phyllis Spurr

H. V. JERVIS-READ, F.R.A.M.

EVELYN LANGSTON, F.R.A.M.

NOCTURNE in D flat, Op. 27, No. 2—Pianoforte Chopin

KATHLEEN J. BELL

VICTOR BOOTH, F.R.A.M.

SONATA for Violoncello Andrea Caporale

MURIEL TAYLOR (1749)

Accompanist : Margaret Chamberlain

HERBERT WALENN, F.R.A.M.

SONGS { “My song resounds” } Nos. 1, 3 & 7, from “Gipsy songs”, Op. 55

“Silent woods”

“Cloudy heights of Tatra”

VERA DUMAIN

Dvořák

Accompanist : Eileen Ralph

MARCUS THOMSON, F.R.A.M.

QUARTET in E flat, Op. 74 (“The Harp”) 1st movement Beethoven

Poco adagio—Allegro

WINIFRED FLABELLE (1st Violin) IRENE SPIER (2nd Violin)

MAY MOUNTFORT (Viola) MURIEL TAYLOR (Violoncello)

HERBERT WITHERS, F.R.A.M.

INTERVAL OF FIVE MINUTES

“NIGHT FANCIES”—Pianoforte B. J. Dale *

JEAN BRIGGENSHAW

(Elizabeth Stokes Scholar)

HAROLD CRAXTON, HON. R.A.M.

CONCERTO No. 4 in D, K 218 (3rd movement)—Violin.... Mozart

Rondo. *Andantino grazioso*

LEONARD BRAGA

Accompanist : Josephine Euler

SPENCER DYKE, F.R.A.M.

SONGS { “D'aune jouant de L'espiniette” } ... Ravel

“Asturiana”

“Seguidilla Murciana”

arr : De Falla

RHODA PURSHOUSE

(Parepa-Rosa Scholar)

Accompanist : Hilda King

JOHN BOOTH, HON. R.A.M.

SONATA in D, Op. 28 (1st movement)—Pianoforte ... Beethoven

Allegro

PHYLLIS ROBERTS

JOHN PAUER, HON. R.A.M.

“SUITE IN OLD STYLE” (MS.) Eleanor Fox †

Prelude

DULCE RAPAPORT (Violoncello)

Allemande

JOAN DAVIES * (Pianoforte)

Saraband & Gigue

ELSIE NYE, A.R.A.M.

DOUGLAS CAMERON, A.R.A.M.

INTERMEZZO in E flat minor, Op. 118, No. 6—Pianoforte Brahms

JOYCE CUTTING

B. McCARA SYMONS, A.R.A.M.

* EX-STUDENT

† SECOND STUDY



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

VOCAL ENSEMBLE CLASS CONCERT

Under the direction of

ERNEST READ,
F.R.A.M.

ON WEDNESDAY, 21ST MARCH, 1934, AT 12.15 P.M.

THIS PROGRAMME ADMITS TO THE CONCERT.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

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PROGRAMME

NEUE LIEBESLIEDER, Op. 65, for Four Voices and Pianoforte Duet *Brahms*

MARGARET PARTINGTON (Soprano) VERA RAE-STEVENS (Contralto)

BERNARD LEWIS (Tenor) BRUCE CLARK (Bass)

Pianoforte Duet—Norman Askew & Douglas Hawkridge

TRIOS for Female Voices—

(a) "As fair as morn" ... *John Wilbye*

IRENE WALKER (Soprano) ALISON REID (Soprano) ROSE BERNSTEIN (Contralto)

(b) "January Dusk" ... *Phyllis Roberts †*

MARGARET PARTINGTON (Soprano) (Student)

VERA RAE-STEVENS (Mezzo-Soprano) JOAN LENNARD (Contralto)

DUET—"The Lord is a man of war" (*Israel in Egypt*) *Handel*

HAROLD CHILD (Bass)

GEORGE PRANGNELL (Bass)

SORROW'S LULLABY, with String Quartet accompaniment *Peter Warlock*

BESSIE TODD (Soprano) ERNEST DAVIES (Baritone)

String Quartet :—

Doris Langham-Smith (1st Violin) Sylvia Jaques (2nd Violin)

Samuel Rosenheim (Viola) Joseph Sack (Violoncello)

DIEU! QU'IL LÀ FAIT BON REGARDER *Debussy*

MARGARET PARTINGTON (Soprano) VERA RAE-STEVENS (Contralto)

BERNARD LEWIS (Tenor) GEORGE SCOTT (Bass)

GESTILLTE SEHNSUCHT, Op. 91, No. 1 *Brahms*

MURIEL GALE (Contralto)

MAX GILBERT (Viola)

"Shepherd, what's love, I pray?" ... *Julius Harrison*

ALISON REID (Soprano) DOROTHY FLEMING (Soprano)

VERA RAE-STEVENS (Contralto) ETTA HARRY (Contralto)

BERNARD LEWIS (Tenor) GEORGE SCOTT (Tenor)

ERIC RICKARD (Bass) BRUCE CLARK (Bass)

Accompanist : Norman Askew

† SECOND STUDY



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

THE CONDUCTORS' CLASS ORCHESTRAL CONCERT

Under the direction of

ERNEST READ,
F.R.A.M.

ON WEDNESDAY, 21ST MARCH, 1934, AT 4.30 P.M.

THIS PROGRAMME ADMITS TO THE CONCERT.

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PROGRAMME

SYMPHONY No. 104 in D	<i>Haydn</i>
<i>Adagio—Allegro</i> }						
<i>Andante</i> }	B. HAIGH MARSHALL					
<i>Menuetto. Allegro</i> }						
<i>Allegro spiritoso</i> }	JOHN WALTON					
 CONCERTO in B minor (1st movement)	....	....	....	....	....	<i>Handel</i>
<i>Allegro moderato</i>						
<i>Viola Solo</i> —HELGA WHITE						
 ANGELA BURNLEY						
 "EINE KLEINE NACHTMUSIK", K 525 (1st movement)	....	....	....	....	....	<i>Mozart</i>
<i>Allegro</i>						
LEOPOLD PODOLSKY-PODDER						
 SUITE No. 3 in D (2nd & 3rd movements)	....	....	....	....	....	<i>Bach</i>
<i>Air</i>						
<i>Gavottes I & II</i>	MARJORIE HARPER					
 CONCERTO in C minor, K.491 (1st movement)	....	....	....	....	....	<i>Mozart</i>
<i>Allegro</i>						
<i>Solo Pianoforte</i> —PATRICK SMERDON-PIGGOTT						
 GUY JOHNSON						
 OVERTURE—"Oberon"	....	....	....	....	....	<i>Weber</i>
 OSWALD LAWRENCE						

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.



PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

(Sole Lessees : Messrs. CHAPPELL & Co., Ltd.)

On FRIDAY, 23rd MARCH, 1934, at 3 p.m.

CONDUCTOR :

SIR HENRY J. WOOD,

D.MUS., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

Programme

FUNERAL MARCH "Grania and Diarmid", Op. 42

Elgar

In Memoriam

SIR EDWARD ELGAR, O.M., G.C.V.O., Hon.R.A.M.

NORMAN O'NEILL, Hon. R.A.M.

Professor, R.A.M.

SONGS { "In Haven"
"Sabbath morning at sea" } Op. 37, Nos. 2 & 3 (Sea Pictures) *Elgar*

MURIEL GALE

"ROMANCE" from Suite in D, Op. 2 *B. J. Dale **

Solo Viola—GORDON N. MUTTER

CONCERTO in D, Op. 35 (1st movement) *Tchaikovsky*

Allegro moderato

Solo Violin—EDWARD SILVERMAN

(Ada Lewis Scholar)

SYMPHONY No. 4 in E minor, Op. 98 (3rd & 4th movements) *Brahms*

Allegro giocoso

Allegro energico e passionato

INTERVAL OF FIVE MINUTES

CONCERTO No. 2 in B flat, Op. 83 (1st movement) *Brahms*

Allegro non troppo

Solo Pianoforte—OLIVE CLOKE

ARIA—“Air des adieux” (Jeanne d’Arc) *Tchaikovsky*

D. MARJORIE HUGHES

DANSE POLOVTSIENNE (Prince Igor) *Borodin*

Student Conductor—OSWALD L. LAWRENCE

The National Anthem—“God Save the King”

* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

THE ORCHESTRA

First Violins.

Langham-Smith, Doris
Martin, David
Appleton, William A.
Armon, Myfanwy
Arthur, Doris
Chasey, Albert
Compagnoni, Lorna
Coomer, Norbert
Felmingham, Richard
Findlay, Mary G.
Flavelle, Winifred
George, Mary
Ivanoff, Nadia
Jaques, Sylvia
Jezard, Mary
Latutin, Simmon
Lavers, Marjorie
Little, Katherine
Manley, Eugenie
Masters, Robert
Meller, Eileen
Mernick, Woolf
Mountfort, May
Neild, Joan
Phillips, Constance
Rosenheim, Samuel
Schmeising, Wilhelmina
Silverman, Edward
Spier, Irene
Taylor, Eleanor
Thomson, Douglas
Thomson, Joan
Tierney, Kathleen

Second Violins.

Hunt, Elizabeth
Wright, Mary
Archibald, Joan
Beckton, Dorothy
Boustred, Gladys
Braga, Leonard
Brickman, Lebah
Chilcott, Nancy
Cook, Thomas
Croft, Eric
Evans, Harriet
Greenwood, Henry

Second Violins (cont.)

Hambridge, Marjorie
Hunn, Raymond
Lesslie, Elizabeth
Martin, Mavis
Maskell, George
Masterson, Ruth
Nemish, Eugene
Scott, Shirley
Solloway, John
Walker, Vera
Whatley, Evelyn
Whistler, John

Violas.

*† Lockyer, James T.
Townshend, Jacqueline
Ashley, Alice
Creighton-Miller, Ruth
Cooper, Margery
Dowell, Sylvia
Euler, Josephine
Gilbert, Max
Jackson, Elza
Martin, Doris V.
Mutter, Gordon
Risius, Rudolf
Staples, Betty
Thomas, Peggy
White, Helga

Violoncellos.

Beavan, Peter H.
Booth, Esme
Briggenshaw, Rene
Edwards, Dilys
Elphick, Edna
Fox, Eleanor
Harding, Mary S.
Hunt, Kathleen
Jessett, Alice
Loynes, Helen B.
Lyel, Barbara
Neild, Nancy B.
Newell, Joan
Piggott, Margaret
Rapaport, Dulce
Roitt, Sonia

Violoncellos (cont.)

Sack, Joseph
Scott-Ellis, Elisabeth
Taylor, Muriel
Tury, Hirsch
Westerby, Maurice

Double-Basses.

† Winterbottom, Charles
§ Sterling, H. Samuel
Fairfax, Margaret
* Greenish, Doris
* Stanley, Paul J.
Tildesley, Richard
Walton, John
§ Wood, W. George

Flutes.

Risius, Oscar C.
Bonner, Betty
Walker, Evelyn

Piccolo.

*† Stainer, Charles

Oboes.

† Goossens, Léon J.
Butterworth, John
Keane, Madeline L.

Cor. Anglais.

Butterworth, John

Clarinets.

Tranmer, Eileen
Bennell, Raymond H.
Carter, Rosetta
Robins, Frederick J.
Ullman, David

Bass Clarinet.

§ Craig, D. J.

Bassoons.

* Vinter, Gilbert
Waters, Alfred
Wightman, Thomas

Contra Bassoon.

* Penn, Alfred

Horns.
§ Probyn, F.
§ West, Robert
§ Bradley, E.
§ Smith, George W.

Trumpets.

*† Solomon, John
Podolsky-Podder, Leopold
Herron, H. Dennis

Trombones.

§ Mansfield, J. W.
§ Garvin, A. T.

Bass Trombone.

* Coleman, W. H.

Tuba.

§ Smith, H. R.

Timpani.

§ Hards, Charles

Bass Drum, Side Drum,

**Cymbals, Glockenspiel,
Tambourine & Gong.**
Belton, Ernest H. G.
Burney, Angela
Harper, Marjorie
Johnson, Guy
Marshall, B. Haigh

Harps.

*† Mason, Gwendolen
Walters, Sylvia

Celeste.

Gibson, Alan

Organ.

Gibson, Alan



ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

SERIAL PERFORMANCES OF

THE

Complete String Quartets
of
BEETHOVEN

in chronological order

By Students of the Ensemble Class

Under the direction of

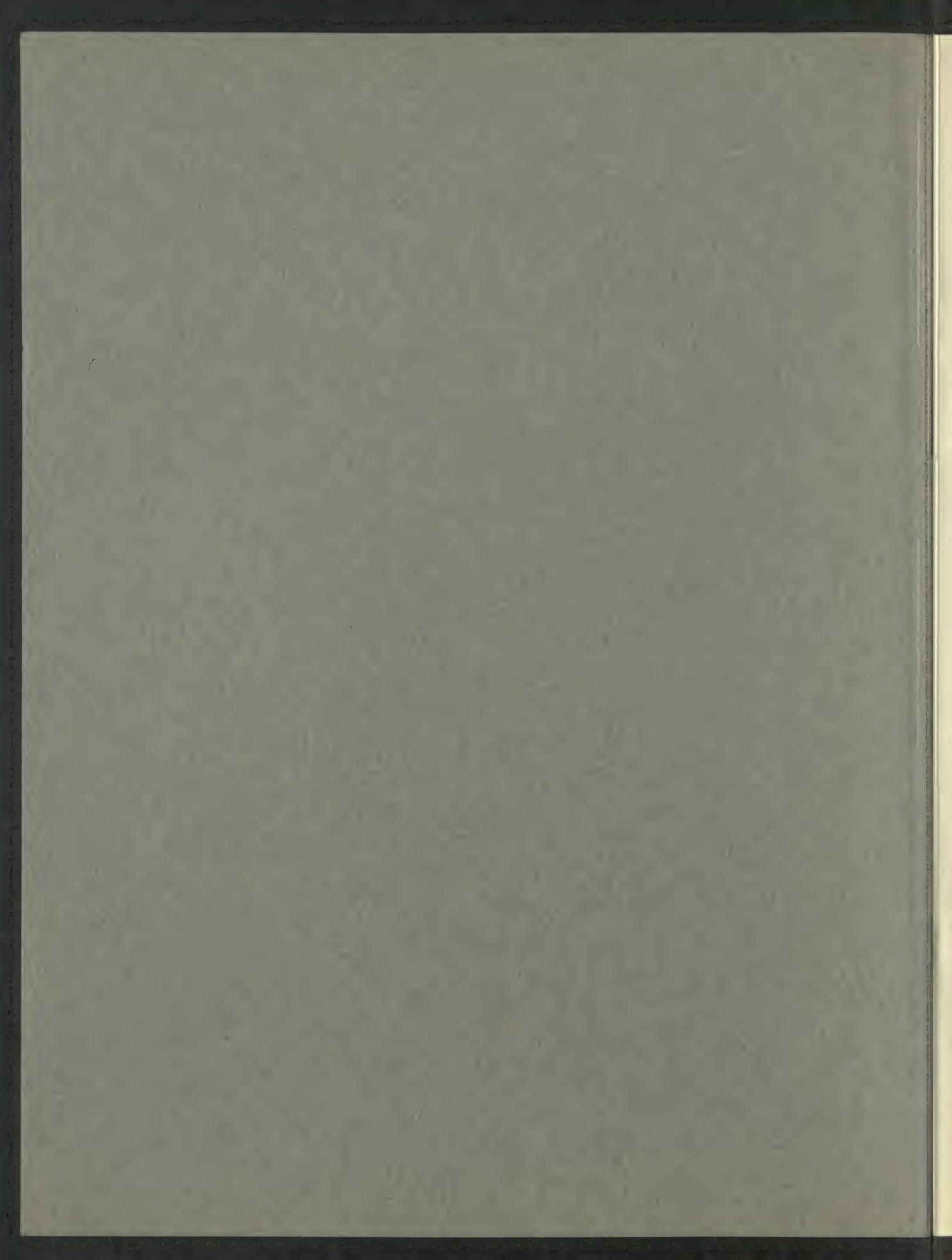
HERBERT WITHERS, F.R.A.M.

Wednesdays at 3 p.m.

16th MAY to 11th JULY, 1934

Each Concert will be preceded by a short address on the programme
by MR. HERBERT WITHERS.

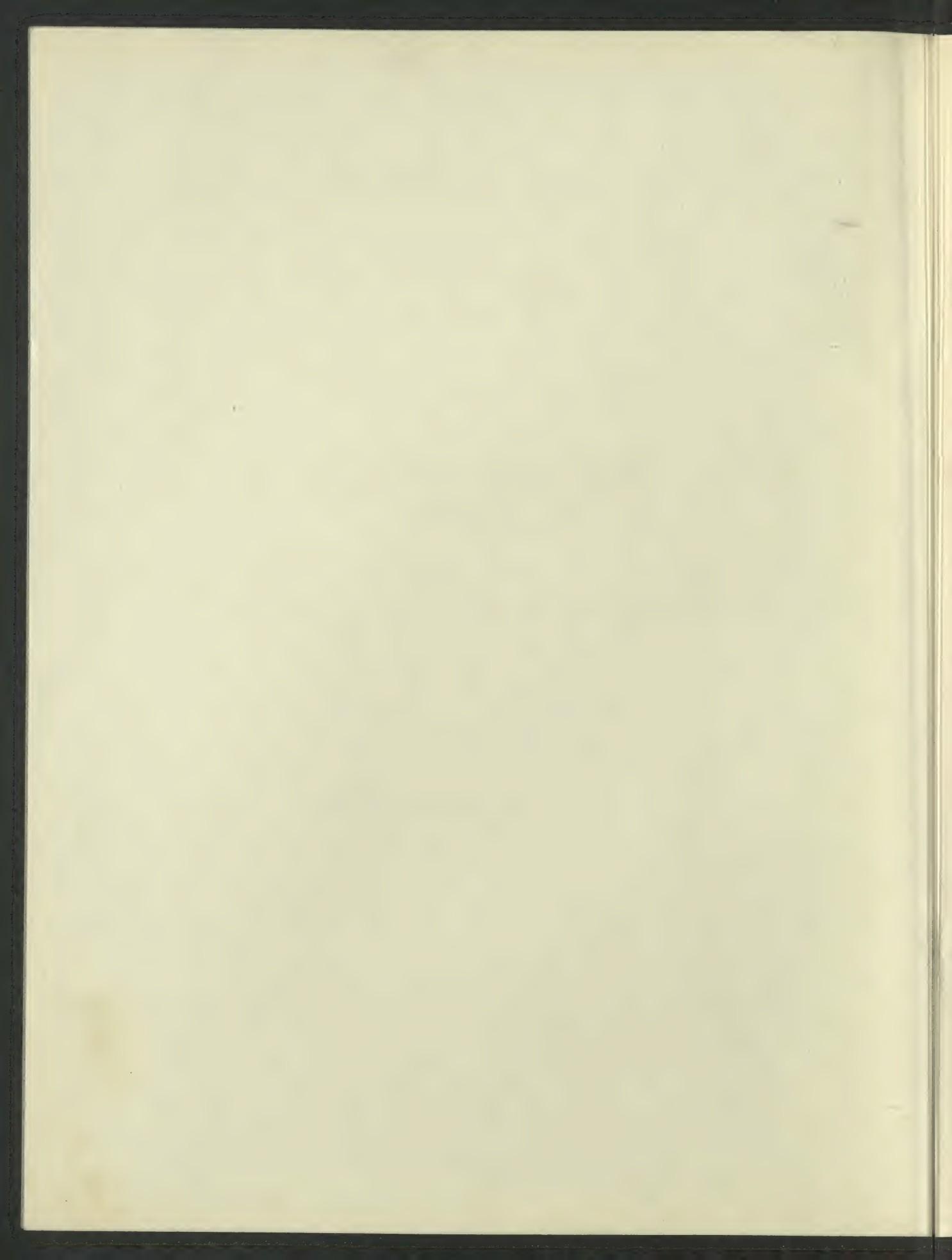
THIS PROGRAMME ADMITS TO THE SERIES



BEETHOVEN

1770—1827.

THE order in which the first six quartets, Op. 18, are to be performed is now the generally accepted order of composition. All six quartets comprised in Op. 18 were dedicated to Prince Lobkowitz and were composed between 1798-9 and 1800. Similarly the last five quartets will be performed in the order of composition. The opus numbers do not indicate this order.



FIRST CONCERT

WEDNESDAY, 16th MAY, 1934, at 3 p.m.

QUARTET No. 3 in D, Op. 18

Allegro

Andante con moto

Allegro

Presto

DORIS LANGHAM-SMITH † (1st Violin)
SYLVIA JAQUES (2nd Violin)
SAMUEL ROSENHEIM (Viola)
JOSEPH SACK (Violoncello)

QUARTET No. 1 in F, Op. 18

Allegro con brio

Adagio affettuoso ed appassionato

Scherzo. Allegro molto

Allegro

EDWARD SILVERMAN † (1st Violin)
DOUGLAS THOMSON (2nd Violin)
GORDON MUTTER (Viola)
PETER BEAVAN * (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

Some Works contemporary with the Six Quartets Op. 18:—

First Symphony; Pianoforte Concertos in C, B flat, and C minor; Septet; Prometheus;
Mount of Olives; Eight Pianoforte Sonatas (Pathétique to Pastorale); Two Violoncello
Sonatas, Op. 5; Three Violin Sonatas, Op. 12; 1802—Second Symphony.

SECOND CONCERT
WEDNESDAY, 23rd MAY, 1934, at 3 p.m.

QUARTET No. 2 in G, Op. 18

Allegro
Adagio cantabile—Allegro—Adagio cantabile
Scherzo. Allegro
Allegro molto, quasi Presto

EDWARD SILVERMAN † (1st Violin)
DOUGLAS THOMSON (2nd Violin)
GORDON MUTTER (Viola)
PETER BEAVAN * (Violoncello)

QUARTET No. 5 in A, Op. 18

Allegro
Minuetto
Andante cantabile con Variazioni
Allegro

WINIFRED FLAVELLE (1st Violin)
IRENE SPIER (2nd Violin)
HELGA WHITE (Viola)
EDNA ELPHICK † (Violoncello)

* Associated Board Exhibitioner † Ada Lewis Scholar

THIRD CONCERT
WEDNESDAY, 30th MAY, 1934, at 3 p.m.

QUARTET No. 4 in C minor, Op. 18

Allegro, ma non tanto
Scherzo. Andante scherzoso, quasi Allegretto
Minuetto. Allegretto
Allegro

BEATRIX MARR † (1st Violin)
KATHLEEN TIERNEY * (2nd Violin)
MAX GILBERT * (Viola)
EILEEN McCARTHY * (Violoncello)

QUARTET No. 6 in B flat, Op. 18

Allegro con brio
Adagio, ma non troppo
Scherzo. Allegro
Adagio (La Maliconia)—Allegretto quasi Allegro

DAVID MARTIN * (1st Violin)
JACQUELINE TOWNSHEND (2nd Violin)
MAX GILBERT * (Viola)
FLORENCE HOOTON (Violoncello)

FOURTH CONCERT

WEDNESDAY, 6th JUNE, 1934, at 3 p.m.

PIANOFORTE SONATA in E, Op. 14, No. 1 (1799)

Allegro

Allegretto

Rondo. Allegro commodo

Pianoforte Solo—JACQUELINE TOWNSHEND

STRING QUARTET in F (arranged by Beethoven from above work in 1802)

DAVID MARTIN * (1st Violin)

BEATRIX MARR † (2nd Violin)

JACQUELINE TOWNSHEND (Viola)

PETER BEAVAN * (Violoncello)

QUARTET No. 7 in F, Op. 59, No. 1 (1806)

(dedicated to Count Rasoumoffsky)

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto—Allegro (Thème russe)

DORIS LANGHAM-SMITH † (1st Violin)

SYLVIA JAQUES (2nd Violin)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

FIFTH CONCERT

WEDNESDAY, 13th JUNE, 1934, at 3 p.m.

QUARTET No. 8 in E minor, Op. 59, No. 2 (1806)

(dedicated to Count Rasoumoffsky)

Allegro

Molto Adagio

Allegretto

Finale. Presto

BEATRIX MARR † (1st Violin)

KATHLEEN TIERNEY * (2nd Violin)

MAX GILBERT * (Viola)

EILEEN McCARTHY * (Violoncello)

QUARTET No. 9 in C, Op. 59, No. 3 (1806)

(dedicated to Count Rasoumoffsky)

Introduzione. Andante con moto—Allegro vivace

Andante con moto quasi Allegretto

Minuetto. Grazioso—Allegro molto

DORIS LANGHAM-SMITH † (1st Violin)

SYLVIA JAQUES (2nd Violin)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

Contemporary Works :—4th Symphony; Violin Concerto; Overture Leonore No. 3; Pianoforte Sonata (Appassionata); 32 Variations for Pianoforte; 1807-8—5th and 6th Symphonies; Overture Coriolan; Violoncello Sonata in A, Op. 69; Mass in C.

1803—Violin Sonata Op. 47 (Kreutzer); Romance in G for Violin and Orchestra;
1804—Eroica Symphony; Triple Concerto; Pianoforte Sonata (Waldstein); Romance in F for Violin and Orchestra; 1805—Pianoforte Concerto in G; Leonore, 1st version.

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

SIXTH CONCERT
WEDNESDAY, 20th JUNE, 1934, at 3 p.m.

QUARTET No. 10 in E flat, Op. 74 (The Harp) 1809

(dedicated to Prince Lobkowitz)

Poco Adagio—Allegro

Adagio ma non troppo

Presto—Allegretto con Variazioni

WINIFRED FLABELLE (1st Violin)

IRENE SPIER (2nd Violin)

HELGA WHITE (Viola)

EDNA ELPHICK † (Violoncello)

QUARTET No. 11 in F minor, Op. 95, (1810)

(dedicated to N. Zmeskall von Domanovetz)

Allegro con brio

Allegretto, ma non troppo

Allegro assai vivace, ma serioso

Larghetto espressivo—Allegretto agitato

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN * (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

Contemporary Works :—1809-10—Pianoforte Concerto (Emperor); Pianoforte Sonatas, F minor, Op. 78, and Les Adieux, Op. 81a; Music to Egmont. 1811—Choral Fantasia; Ruins of Athens; Pianoforte Trio in B flat. 1812—7th and 8th Symphonies; Violin Sonata in G, Op. 96.

SEVENTH CONCERT

WEDNESDAY, 27th JUNE, 1934, at 3 p.m.

QUARTET No. 12 in E flat, Op. 127 (October, 1824)

(dedicated to Prince Galitzin)

Maestoso—Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale. Allegro

QUARTET No. 15 in A minor, Op. 132 (July, 1825)

(dedicated to Prince Galitzin)

Assai sostenuto—Allegro

Allegro ma non tanto

Molto Adagio (a Holy Song of thanks to God for restoration of health. In the Lydian Mode.)

Alla marcia, assai vivace—

Allegro appassionato

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN * (Violoncello)

* Associated Board Exhibitioner † Ada Lewis Scholar

Works on which Beethoven was engaged prior to the composition of the above Quartets:—

1822—Last Pianoforte Sonata in C minor, Op. 111; 1817-23—Choral Symphony;

1818-23—Mass in D; 1823?—33 Variations for Pianoforte (Diabelli)

EIGHTH CONCERT

WEDNESDAY, 4th JULY, 1934, at 3 p.m.

QUARTET No. 13 in B flat, Op. 130 (September, 1825)

(dedicated to Prince Galitzin)

Adagio ma non troppo

Allegro

Presto

Andante con moto ma non troppo. Poco scherzando

Alla danza tedesca. Allegro assai

Cavatine. Adagio molto espressivo

Grosse Fuge (now known as Quartet No. 16, Op. 133)

DAVID MARTIN* (1st Violin)

JACQUELINE TOWNSHEND (2nd Violin)

MAX GILBERT* (Viola)

FLORENCE HOOTON (Violoncello)

The last movement of the B flat Quartet, "Grosse Fuge", to be played on this occasion is the movement which originally was designed by Beethoven as the Finale of this work. It was, however, in response to suggestions from his publishers and friends, displaced by another movement which is that now always played to conclude the Quartet (*See note in following programme*). The Fugue was afterwards published as a separate Quartet and known as No. 16, Op. 133, with a dedication to Beethoven's pupil and protector, The Cardinal Archduke Rudolf, to whom he also dedicated the Mass in D, the Opera *Fidelio*; Two Pianoforte Concertos in G, and *Emperor*; Two Pianoforte Sonatas, *Les Adieux* and B flat Op. 106 (*Hammerklavier*); Pianoforte Trio in B flat, and Violin Sonata in G, Op. 96.

* Associated Board Exhibitioner

NINTH CONCERT
WEDNESDAY, 11th JULY, 1934, at 3 p.m.

QUARTET No. 14, Op. 131, in C sharp minor (July, 1826)
(dedicated to Baron von Stutterheim)

Adagio, ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

BEATRIX MARR † (1st Violin)
KATHLEEN TIERNEY * (2nd Violin)
MAX GILBERT * (Viola)
EILEEN McCARTHY * (Violoncello)

QUARTET No. 17, in F, Op. 135 (October, 1826)
(dedicated to Johann Wolfmeier)

Allegretto
Vivace
Lento assai ; cantante e tranquillo
Grave, ma non troppo tratto—Allegro (Der schwer gefasste Entschluss-Muss es sein ? Es muss sein ! Es muss sein !

DORIS LANGHAM-SMITH ‡ (1st Violin)
SYLVIA JAQUES (2nd Violin)
SAMUEL ROSENHEIM (Viola)
JOSEPH SACK (Violoncello)

FINALE—Allegro of Quartet No. 13, in B flat, Op. 130 (November, 1826)
(See note on previous Concert)

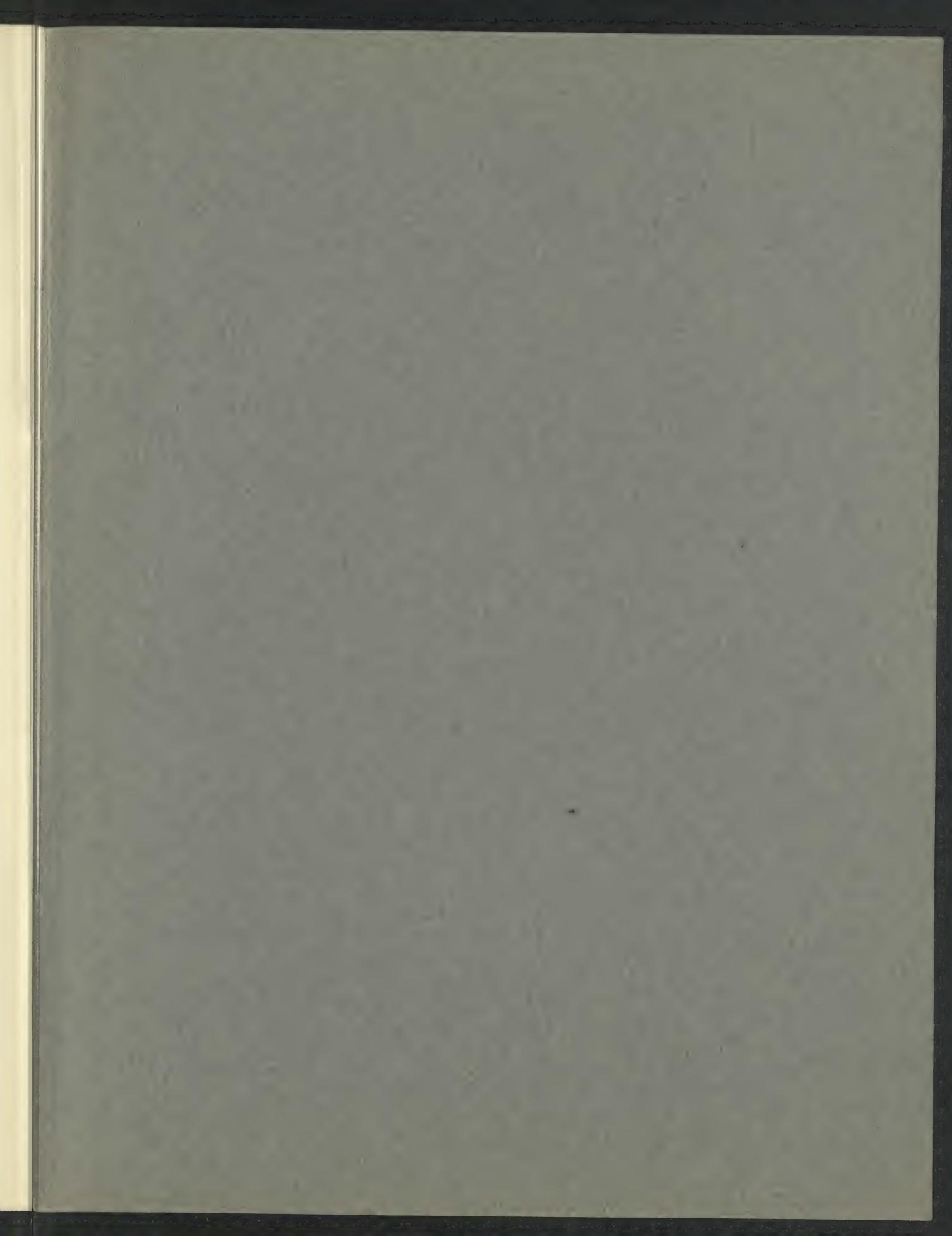
This movement composed as Finale for the B flat Quartet, was completed only four months before the Composer's death and was probably the last work he composed.

BEATRIX MARR † (1st Violin)
KATHLEEN TIERNEY * (2nd Violin)
MAX GILBERT * (Viola)
EILEEN McCARTHY * (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar





Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 24th MAY, 1934,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SONATA for Pianoforte (Revised edition 1934) *H. V. Jervis-Read*
Prelude: Andante
Allegro moderato, intrepido
Poco allegro, alla danza ma con sentimento
Lentamente e solenne

MYERS FOGGIN

SEVEN SONGS *E. J. Moeran*
(*words by James Joyce*)
"Strings in the earth and air"
"Who goes amid the green wood"
"Bright cap and streamers"
"O cool is the valley now"
"O it was out by Donnycarney"
"Rain has fallen all the day"
"Now O now in this brown land"
MARK RAPHAEL (*Baritone*)
HARRY ISAACS (*Pianoforte*)

SONATA for Obce and Pianoforte (1934) *William Alwyn*
Moderato e grazioso (FIRST PERFORMANCE)
Andantino
Allegro quasi valse tempo
HELEN GASKELL (*Oboe*)
(By kind permission of the B.B.C.)
LILIAN GASKELL (*Pianoforte*)

SONATA for Pianoforte (1924) *Igor Stravinsky*
MYERS FOGGIN

CHAPPELL CONCERT GRAND PIANOFORTE

In place of a second concert this term, a lecture on Arnold Schönberg's methods of composition will be given by Mr. Alan Bush on **Monday, 18th June, 1934**, at **5.30 p.m.**, in the **Lecture Hall**. It will be an advantage to those attending this lecture if they can bring with them, or have studied, No.1 of Schönberg's "Drei Klavierstücke", Op. 11.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL

WEDNESDAY, 4TH JULY, 1934,

AT 8 P.M.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE.

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PRELUDE and FUGUE in G minor—Pianoforte ... Bach—Szántó
SHEILA MACPHERSON

EGERTON TIDMARSH, A.R.A.M.

SONGS { “The triumph of death” } MSS. Raymond H. Bennell
“War-song of the Saracens” (Lionel Monckton Scholar)
GEORGE PRANGNELL
Accompanist : Guy Johnson

WILLIAM ALWYN, A.R.A.M.

F. PERCIVAL DRIVER, A.R.A.M.

SONATA No. 12 in D minor (1st & 2nd movements)—Violin

Adagio espressivo EVELYN WHATLEY [Joseph Gibbs
Allegando (Associated Board Exhibitioner)
Accompanist : Phyllis Spurr

MARJORIE HAYWARD, F.R.A.M.

“LA SÉRÉNADE INTERROMPUE” Preludes,
“LES COLLINES d’ANACAPRI” Book I, Nos. 9, 5 & 12
“MINSTRELS” Pianoforte Debussy
JAMES WALKER (Associated Board Exhibitioner)

YORK BOWEN, F.R.A.M.

QUARTET in A minor, Op. 51, No. 2 (2nd movement) Brahms

Andante moderato KATHARINE LITTLE (1st Violin)
(Associated Board Exhibitioner)
MAVIS MARTIN (2nd Violin)
NADIA IVANOFF (Viola)
ESME BOOTH (Violoncello)

HERBERT WITHERS, F.R.A.M.

TOCCATA No.4 in D minor (3rd & 4th movements)—Pianoforte Bach

Adagio MARGUERITE BOR
Fuga. Allegro (Elizabeth Stokes Scholar)

VIVIAN LANGRISH, F.R.A.M.

INTERVAL OF FIVE MINUTES

SONATA in G, Op. 28 (2nd movement)—Organ Elgar
Andante espressivo PHYLLIS ROBERTS †
(Henry Smart Scholar)

STANLEY MARCHANT, D.MUS., F.R.A.M.

“FIRST SONNET” MSS.—Pianoforte
“PRELUDE ON AN ORIGINAL CAROL TUNE” Peter Churchill †
“SECOND SONNET” (Student)
PETER CHURCHILL (Liszt Scholar)

ALAN BUSH, A.R.A.M.

HAROLD CRAXTON, HON.R.A.M.

SONGS { “My mother bids me bind my hair” Haydn
“Rose softly blooming” Spohr
DORIS QUINLAN (Ada Lewis Scholar)
Accompanist : Gordon Felmingham

MAURICE d'OISLY, F.R.A.M.

PASTORAL RHAPSODY for 4 Violoncellos (MS.) Dorothy Stewart
MURIEL TAYLOR
EILEEN McCARTHY
(Associated Board Exhibitioner)
ESME BOOTH
BARBARA LOYNES

HERBERT WALENN, F.R.A.M.

SONGS { “Thou’rt like a lovely flower” Schumann
“Pains” Wagner
MOIRA YEOMAN
Accompanist : Gwen Lea-Dennis

MARY WILSON, F.R.A.M.

SONATA in D, Op. 12, No. 1 (1st movement) Beethoven
Allegro con brio CONSTANCE PHILLIPS (Violin)
BERYL ROGERS (Pianoforte)

ELSIE OWEN, F.R.A.M.

VIVIAN LANGRISH, F.R.A.M.

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

INSTITUTED 1822.

" " " " INCORPORATED BY ROYAL CHARTER, 1830.

THE CORREGIDOR

(HUGO WOLF)

BY THE

STUDENTS OF THE OPERA CLASS

(THE FIRST COMPLETE PERFORMANCE IN ENGLAND)

Producer :

GEOFFREY DUNN
A.R.A.M.

Conductor :

JOHN BARBIROLI
F.R.A.M.

Monday, 16th July, 1934, at 8 p.m.

PROGRAMME

PRICE THREEPENCE

SYNOPSIS

Act I.—Lukas, the miller, and his wife, Frasquita, are a charming and popular couple. Because Lukas is so hospitable he has attracted the friendship of the nobility of the town.

A neighbour suggests that perhaps his distinguished guests come for the pleasure of his wife's company as much as for the flavour of his grapes.

While Frasquita is sweeping the courtyard, Lukas notices a visitor approaching. It is Repela, and he comes to announce the visit of his master, the Corregidor, who hopes to find Frasquita alone. The miller and his wife decide that Lukas shall hide in the vine-arbour and overhear their conversation.

The Corregidor, elderly and unattractive, is the governor of the province. Frasquita enjoys the situation, and her husband is incapable of jealousy. She asks the Corregidor to recommend her nephew for a post in the Town Council at Estella. In the midst of his love-making the old man loses his balance and falls into the dust. He is furious at Frasquita's laughter, and with revenge in his thoughts, he sends Repela with a message to the Mayor of the neighbouring village, while the miller and his wife go to receive their other guest, the Bishop.

Act II, Scene 1.—On the same evening Lukas and Frasquita have finished supper and are enjoying each other's company when Tonuelo the Bailiff arrives. He has brought a warrant for the Miller's arrest, and has come to conduct him to the Mayor's house. Frasquita wants to go with them, but this, says Tonuelo, is against his orders. So Frasquita is left alone, sad and full of apprehension.

Suddenly she hears a cry for help, which proves to have come from the Corregidor. He was responsible for the miller's arrest and hoped by this means to interview Frasquita without fear of disturbance; but on his way to her, he has fallen into the mill-stream and is wet through. Her indignation is only increased when he offers her the promised appointment for her nephew, and when he finally falls in a swoon she calls Repela to look after him, and runs from the house.

Repela succeeds in reviving his master, who, immediately concluding that Frasquita has gone to town to tell his wife, sends Repela after her. He hangs his clothes to dry, and to prevent a threatened attack of pneumonia, gets into the miller's bed.

Scene 2.—The Mayor and his friends are already half intoxicated when Lukas arrives. He soon realises that his arrest is part of the Corregidor's plan and outwits them by singing a drinking song in which at every recurrence of the words "Spanish wine" the glasses must be emptied. As these words occur in almost every line, they soon leave him and retire to bed intoxicated. His escape is discovered by the maid Manuela, who comes back to the room hoping to induce him to take her into his service.

Act III, Scene 1.—Repela overtakes Frasquita and they decide to seek Lukas at the Mayor's.

Scene 2.—When Lukas reaches home again the kitchen is deserted. His worst suspicions are, he thinks, confirmed when he looks through the bedroom keyhole and recognises the Corregidor's head on his pillow. In a fury of revenge he dons the Corregidor's clothes and goes off to town muttering, "The Corregidor's wife is lovely too". The Corregidor is awakened by the noise and, finding his own clothes gone, has no alternative but to put on the miller's. He is therefore mistaken for Lukas by the Mayor and Tonuelo on their arrival with Repela and Frasquita. When his identity is made clear, he orders the whole party to accompany him to town in search of Lukas.

Act IV.—They arrive outside the Corregidor's house early next morning, and are informed by the Duenna, to the Corregidor's fury and Frasquita's distress, that the "Corregidor" came home an hour ago. A band of servants comes out and attacks the supposed miller, and this situation, his last reward for his escapade, is only relieved by Mercedes his wife, who further humiliates him by addressing him as "Miller Lukas". The crowd then enjoy the spectacle of Lukas masquerading as the Corregidor.

Not until the servants have explained Lukas' movements will Frasquita forgive him; but at last they are both satisfied that the affair was merely a comedy of errors, and after a chorus in honour of the gracious and long-suffering Mercedes, they return to the mill as happy as before.

"THE CORREGIDOR"

"Three-cornered Hat" by P. A. DE ALARCON.
IN, A.R.A.M.

MILL—AN AFTERNOON IN OCTOBER.
NINE O'CLOCK THE SAME EVENING.
E IN THE NEIGHBOURING VILLAGE.
VEEN THE MILL AND THE VILLAGE.
... THE KITCHEN OF THE MILL.
E THE CORREGIDOR'S HOUSE—
EARLY NEXT MORNING.

RANCE)	CLIFFORD DERI
...	GORDON MACDONALD
...	JANET HAMILTON-SMITH
...	HAROLD CHILD
PROVINCE	BERNARD LEWIS
...	GEORGE PRANGNELL
...	GEORGE KIMM
...	WILLIAM GRANT
GORSKAYA and KYRILL GEORGEVSKY	
...	GEORGE SCOTT
...	ERIC SIVYER
...	GORDON MACDONALD
...	VERA DUMAIN
...	PHILIP HATTEY
...	VERA RAE-STEVENS
...	IRENE CHAMBERS

hop's Servants,	
Townspeople, Gipsies, etc.	
Reid-Jones	Leslie Dawson
er Salaman	Roy Devereux
aret Stuart	William Grant
a Taylor	Hugh Herron
Tilston	Russell Howarth
Tribe	George Kimm
Westerman	Roderick Lloyd
ys White	Sydney McEwan
ence Woodrow	Wilfred Miles
Yeoman	George Prangnell
	Eric Rickard

Glenys Jones

Gwendolyn Pearson

Frank Aiken

Margaret Rees-Jenkins

Harry Barker

There will be an Interval of Ten Minutes between Acts I & II—III & IV and Fifteen Minutes between Acts II & III.

Stage Management

Chorus Master

Accompanist ...

DOROTHY FLEMING and ALISON REID

CHALMERS BURNS, A.R.A.M.

FLORA BRERETON

Act I.—Lukas, the miller, and his wife Frasquita, live in a little village. Lukas is so hospitable he has attracted

A neighbour suggests that perhaps Lukas is so hospitable because he company as much as for the flavour of

While Frasquita is sweeping the floor, her husband Lukas comes to announce the visit of the Corregidor. The miller and his wife decide that Lukas must be ill.

The Corregidor, elderly and upright, arrives. He is angry at the situation, and her husband is incapable of finding a nephew for a post in the Town Council. Lukas loses his balance and falls into the dust.

Thinking that Lukas is dead, he sends Repela with a message to Tonuelo, who and his wife go to receive their other guest.

Act II, Scene 1.—On the same evening, Tonuelo arrives in each other's company when Tonuelo is arrested, and has come to conduct him to the Corregidor's house. Tonuelo says Tonuelo, is against his orders. So

Suddenly she hears a cry for help. She realises that Lukas is responsible for the miller's arrest and decides to help him. She goes to the disturbance; but on his way to her, she is attacked by a group of men. Her indignation is only increased when she finds that Lukas is still alive. When he finally falls in a swoon she calls Repela.

Repela succeeds in reviving him, and when Lukas recovers, he goes to town to tell his wife, sends Repela to the Corregidor's house. Repela, who has been stricken with a sudden attack of pneumonia, gets into the Corregidor's house.

Scene 2.—The Mayor and his friend Tonuelo are surprised to find that Lukas is still alive. They realise that his arrest is part of the Corregidor's plan. They are shocked to find that Lukas is still alive. They decide to help him. They send for the maid Manuela, who comes back to the Corregidor's house.

Act III, Scene 1.—Repela overtake Lukas and his wife Frasquita.

Scene 2.—When Lukas reaches home, he finds that his wife Frasquita has been attacked by a group of men. She thinks, confirmed when he looks through the window, that Lukas is dead. In a fury of revenge he does what he can to help Lukas. He sends Repela to the Corregidor's house. Repela, who has been stricken with a sudden attack of pneumonia, gets into the Corregidor's house.

Act IV.—They arrive outside the Corregidor's house. They are welcomed by Mercedes, the Corregidor's wife. She is lovely too". The Corregidor, who has no alternative but to put on a mask, has no alternative but to put on a mask. He and Tonuelo on their arrival with Repela, who has been stricken with a sudden attack of pneumonia, gets into the Corregidor's house. They send for the maid Manuela, who comes back to the Corregidor's house.

Act V.—They arrive outside the Corregidor's house. They are welcomed by Mercedes, the Corregidor's wife. She is lovely too". The Corregidor, who has no alternative but to put on a mask, has no alternative but to put on a mask. He and Tonuelo on their arrival with Repela, who has been stricken with a sudden attack of pneumonia, gets into the Corregidor's house. They send for the maid Manuela, who comes back to the Corregidor's house.

Act VI.—They arrive outside the Corregidor's house. They are welcomed by Mercedes, the Corregidor's wife. She is lovely too". The Corregidor, who has no alternative but to put on a mask, has no alternative but to put on a mask. He and Tonuelo on their arrival with Repela, who has been stricken with a sudden attack of pneumonia, gets into the Corregidor's house. They send for the maid Manuela, who comes back to the Corregidor's house.

Act VII.—They arrive outside the Corregidor's house. They are welcomed by Mercedes, the Corregidor's wife. She is lovely too". The Corregidor, who has no alternative but to put on a mask, has no alternative but to put on a mask. He and Tonuelo on their arrival with Repela, who has been stricken with a sudden attack of pneumonia, gets into the Corregidor's house. They send for the maid Manuela, who comes back to the Corregidor's house.

"THE CORREGIDOR"

Libretto by ROSA MAYREDER-OBERMAYER from the novel "The Three-cornered Hat" by P. A. DE ALARCON.
English version by GEOFFREY DUNN, A.R.A.M.

<i>Act I.</i>	...	...	THE COURTYARD OF THE MILL—AN AFTERNOON IN OCTOBER.
<i>Act II, Scene 1.</i>	...	THE KITCHEN OF THE MILL—ABOUT NINE O'CLOCK THE SAME EVENING.	
" "	Scene 2.	...	A ROOM AT THE MAYOR'S HOUSE IN THE NEIGHBOURING VILLAGE.
<i>Act III, Scene 1.</i>	...	...	THE CROSSROADS BETWEEN THE MILL AND THE VILLAGE.
" "	Scene 2.	...	...
<i>Act IV.</i>	...	THE STREET IN THE TOWN OUTSIDE THE CORREGIDOR'S HOUSE—	EARLY NEXT MORNING.

CAST:

(CHARACTERS IN ORDER OF APPEARANCE)

TIO LUKAS, THE MILLER	...	...	CLIFFORD DERI
THE NEIGHBOUR	...	...	GORDON MACDONALD
FRASQUITA, THE MILLER'S WIFE	...	...	JANET HAMILTON-SMITH
REPELA, THE CORREGIDOR'S MAN	...	...	HAROLD CHILD
DON EUGENIO DE ZUNIGA, THE CORREGIDOR, GOVERNOR OF THE PROVINCE	...	...	BERNARD LEWIS
THE BISHOP	...	...	GEORGE PRANGNELL
THE CANON PREBENDARY	...	...	GEORGE KIMM
THE CANON PENITENTIARY	...	...	WILLIAM GRANT
ACOLYTES	...	TATIANA GORSKAYA and KYRILL GEORGEVSKY	
TONUELO, THE BAILIFF	...	...	GEORGE SCOTT
JUAN LOPEZ, THE MAYOR OF THE NEIGHBOURING VILLAGE	...	...	ERIC SIVYER
PEDRO, HIS SECRETARY	...	...	GORDON MACDONALD
MANUELA, A SERVANT IN HIS HOUSE	...	...	VERA DUMAIN
THE NIGHTWATCHMAN	...	...	PHILIP HATTEY
THE DUENNA, IN THE CORREGIDORA'S SERVICE	...	...	VERA RAE-STEVENS
MERCEDES, THE CORREGIDORA, DON EUGENIO'S WIFE	...	...	IRENE CHAMBERS

CHORUS : Lukas' Servants, the Bishop's Servants,
the Mayor's Servants, the Corregidor's Servants, Townspeople, Gipsies, etc.

Dorothy Anderson	Megan Jones	Joyce Reid-Jones	Leslie Dawson
Constance Auger	Suzanne Lane	Esther Salaman	Roy Devereux
Elizabeth Clough	Alice Langham	Margaret Stuart	William Grant
Elspeth Davidson	Dorothy Langmaid	Frida Taylor	Hugh Herron
Dorothy Fleming	Joan Lennard	Nora Tilston	Russell Howarth
Kathleen Frost	Ohna Macdonald	Joan Tribe	George Kimm
Phyllis Grover	Kathleen Nelthropp	Mari Westerman	Roderick Lloyd
Etta Harry	Cicely Newington	Gladys White	Sydney McEwan
Muriel Hill	Ailsa Nicol	Florence Woodrow	Wilfred Miles
Olive Jackson	Margaret Partington	Moira Yeoman	George Prangnell
Glenys Jones	Gwendolyn Pearson	Frank Aiken	Eric Rickard
	Margaret Rees-Jenkins	Harry Barker	

There will be an Interval of Ten Minutes between Acts I & II—III & IV and Fifteen Minutes between Acts II & III.

<i>Stage Management</i>	...	...	DOROTHY FLEMING and ALISON REID
<i>Chorus Master</i>	...	...	CHALMERS BURNS, A.R.A.M.
<i>Accompanist</i>	...	...	FLORA BRERETON

THE ORCHESTRA

First Violins.

* Grinke, Frederick
Jezard, Mary
Flavelle, Winifred
Manly, Eugenie
Lavers, Marjorie
Jaques, Sylvia
Little, Katharine
Spier, Irene
Phillips, Constance
Compagnoni, Lorna

Second Violins.

Hunt, Elizabeth
Armon, Myfanwy
Wright, Mary
Felmingham, Richard
Solloway, John
Boustred, Gladys
Appleton, Aubrey
Martin, Mavis

Violas.

*† Lockyer, James T.
Townshend, Jacqueline
Rosenheim, Samuel
Mountfort, May
Risius, Rudolf
Ivanoff, Nadia

Violoncellos.

Sack, Joseph
Westerby, Maurice
Booth, Esmé

Violoncellos (cont.)

Hunt, Kathleen
Loynes, Helen B.
Taylor, Muriel

Double-Basses.

† Winterbottom, Charles
§ Sterling, Samuel
Fairfax, Margaret
Tildesley, Richard

Flutes.

*† Stainer, Charles
Risius, Oscar C.
Bonner, Betty
Walker, Evelyn

Piccolo.

*† Stainer, Charles

Oboes.

† Whittaker, Alec
Butterworth, John
Keane, Madeline L.

Cor. Anglais.

Butterworth, John

Clarinets.

Tranmer, Eileen
Carter, Rosetta
Ullman, David

Bass Clarinet.

§ Craig, D. J.

Bassoons.

* Vinter, Gilbert
Waters, Alfred
Wightman, Thomas

Horns.

* Cursue, Alfred J.
§ West, Robert
* Bradley, Francis
§ Smith, George W.

Trumpets.

*† Solomon, John
Podolsky, Leopold
§ Fenwick, George

Trombones.

† Langston, Sidney F.
§ Garvin, A. T.

Bass Trombone.

* Coleman, W. H.

Tuba.

§ Glynn, Frank W.

Timpani.

§ Hards, Charles

Bass Drum, Side Drum,

Cymbals, Triangle.

Marshall, B. Haigh
Belton, Ernest H. G.

Harps.

* Wolfe, Julia
Walters, Sylvia

* Ex-Student

† Professor

§ Specially Engaged

Mr. Geoffrey Dunn acknowledges with thanks, the kind co-operation of Miss Muriel Doherty in the preparation of the English text, and of Mr. Patrick Robertson in advising on points of Spanish tradition and usage.

SCENERY and DRAPERIES by T: IREBY CAPE & SON.

COSTUMES by L. & H. NATHAN.

(The above are from designs by the producer after the paintings and etchings of Francisco Goya—1746-1828)

ELECTRICAL STAGE EQUIPMENT by STRAND ELECTRIC CO.

STAGE FIT-UP by THE STEEL SCAFFOLDING CO., LTD.

LIGHTING and EFFECTS by C. W. BLACK.

WIGS and MAKE-UP by "BERT".

BEETHOVEN CONCERT

Friday 31 August 1934

CONDUCTOR : SIR HENRY WOOD

OVERTURE	Fidelio	<i>Beethoven</i>
SONG CYCLE	An die ferne Geliebte	<i>Beethoven</i>
CONCERTO No. 1, in C, for Pianoforte and Orchestra		<i>Beethoven</i>
SYMPHONY No. 7, in A		<i>Beethoven</i>

INTERVAL OF FIFTEEN MINUTES

ADAGIO (7th Symphony)	<i>Bruckner</i>
OVERTURE Rosamunde	<i>Schubert</i>

PERCY MANCHESTER

Solo Pianoforte : HOWARD-JONES

Encores cannot be allowed in the First Part of the Programme

In accordance with the requirements of the London County Council :

- I. The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- II. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
- III. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

SMOKING PERMITTED

(Except in the portion of the Grand Circle reserved for non-smokers)

ABDULLAS FOR CHOICE



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT

OF

MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 11th OCTOBER, 1934,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SUITE for Pianoforte, Op. 25 (1923) Arnold Schönberg

Prelude

Gavotte

Musette

Intermezzo

Minuet and Trio

Gigue

PHILIP LÈVI

SONATA in A minor for Violin and Pianoforte (1920) Ernest Bloch

Agitato

Molto quieto

Moderato

BESSIE RAWLINS (*Violin*)

REGINALD PAUL (*Pianoforte*)

PRELUDIO, NOTTURNO e PASSACAGLIA for Pianoforte (1932) Philip Lèvi

PHILIP LÈVI

CHAPPELL CONCERT GRAND PIANOFORTE

The next Concert of the
R.A.M. NEW MUSIC SOCIETY
will be given on
Thursday, 22nd November, 1934, at 5.30 p.m.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

PRACTICE VIOLIN RECITAL

by pupils of

ROWSBY WOOF,
F.R.A.M.

DUKE'S HALL

SATURDAY, 10th NOVEMBER, 1934,

at 3 p.m.

THIS PROGRAMME ADMITS TO THE RECITAL.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE
THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE
PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show courtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

SONATA in D (1st & 2nd movements)	<i>Adagio. Allegro</i>	GEORGE MASKELL	<i>Handel</i>
CAPRICE VIENNOIS		DORA WILSON (Associated Board Exhibitioner)	<i>Kreisler</i>
TWO MINUETS		MACHALI WINE	<i>Geminiani—Rowsby Woof *</i>
CONCERTO in F sharp minor, Op. 14 (1st movement)	<i>Allegro moderato</i>	NORBERT COOMER (Associated Board Exhibitioner)	<i>Wieniawski</i>
CANZONETTA, Op. 35		SIMMON LATUTIN (Sainton Scholar)	<i>Tchaikovsky</i>
SONATA No. 3 in A minor (1st & 2nd movements)	<i>Grave</i>	WOOLF MERNICK	<i>Bach</i>
	<i>Fugue</i>	(Broughton Packer Bath Scholar)	
MARTINMAS TIDE		DOUGLAS THOMSON	<i>John B. McEwen *</i>
CONCERTO in D, Op. 61 (1st movement)	<i>Allegro ma non troppo</i>	LEBAH BRICKMAN	<i>Beethoven</i>
SONATA No. 2 in C		MAY MOUNTFORT (Violin) PHYLLIS CHATFIELD (Pianoforte) (Associated Board Exhibitioner)	<i>Delius</i>
CHACONNÉ in D minor		ROBERT MASTERS (Gowland Harrison Exhibitioner)	<i>Bach</i>
A LITTLE SONATA		MARJORIE LAVERS (Violin) (Ada Lewis Scholar) PHYLLIS LAVERS (Pianoforte)	<i>John B. McEwen *</i>
CONCERTO in B minor, Op. 61 (1st movement)	<i>Allegro</i>	SAMUEL ROSENHEIM	<i>Elgar</i>
"ROMANCE" "ALLEGRETTO" } Viola		MAX GILBERT	<i>Wolstenholme</i>
RONDO in G		SYLVIA JAQUES	<i>Mozart—Kreisler</i>
SONATA No. 5 in C (1st & 2nd movements)	<i>Adagio</i>	EDWARD SILVERMAN (Ada Lewis Scholar)	<i>Bach</i>
	<i>Fuga</i>		
CONCERTO in G minor, Op. 26 (1st & 2nd movements)	<i>Vorspiel. Allegro moderato</i>	EUGENE NEMISH (Associated Board Exhibitioner)	<i>Bruch</i>
<i>Adagio</i>			

Accompanists :—

Joyce Chapman, Phyllis Lavers, Dorothy Peacock, Guy Jonson, James Walker, Joan Boulter.

* EX-STUDENT



Royal Academy of Music, YORK GATE, MARYLEBONE ROAD, N.W.1

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PROGRAMME

SONATA in A, for Violin and Pianoforte (1919) *Ildebrando Pizzetti*

Tempestoso

Molto largo—Preghiera per gl'innocenti

Vivo e fresco

PEGGY RADMALL (*Violin*)
PEGGY GRUMMITT (*Pianoforte*)

THREE POEMS by Walt Whitman (1926) *Vaughan Williams*

Nocturne

A clear Midnight

Joy, Shipmate, Joy!

ROSE MORSE (*Mezzo-Soprano*)
MARY NOBLE (*Pianoforte*)

PRELUDE and FUGUE, Op. 9 (1928) }
“RELINQUISHMENT”, Op. 11 (1929) } *Pianoforte* *Alan Bush*

ALAN BUSH

SONGS :—

“The ruin of the Ku-Su Palace” } (*Poems by Li-Po*) *Constant Lambert*
“Nocturne” }

“Tritons” (*Poem by William Drummond*) } *William Walton*
“The Winds” (*Poem by A. C. Swinburne*) }

ROSE MORSE
MARY NOBLE

CHAPPELL CONCERT GRAND PIANOFORTE

The next Concert of the
R.A.M. NEW MUSIC SOCIETY
will be given on
Thursday, 31st January, 1935, at 5.30. p.m.

ST. PAUL'S CATHEDRAL.



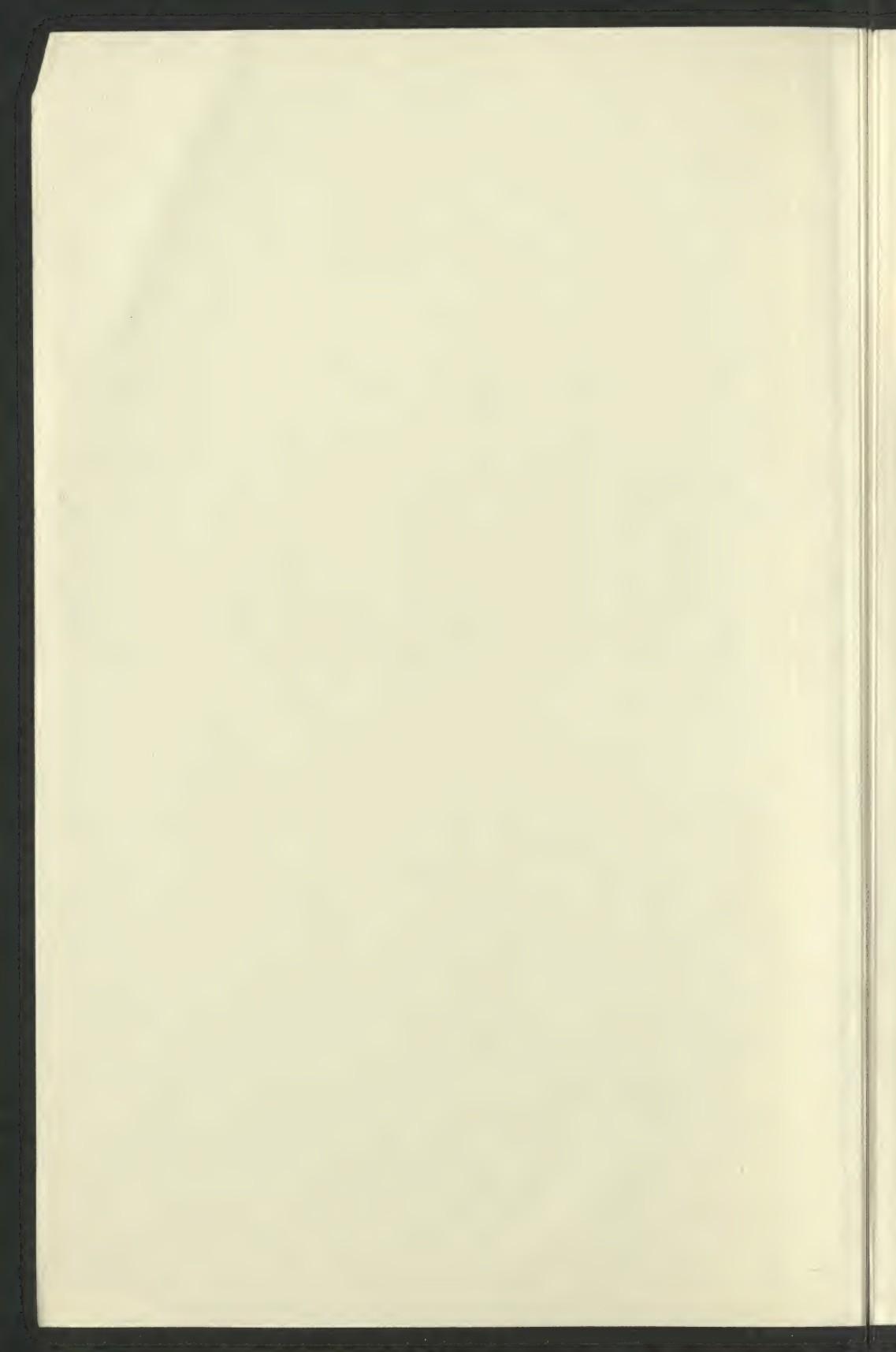
ORDER OF SERVICE

IN MEMORY OF THE LATE

Sir ERNEST A. WALLIS BUDGE, Kt.,
LITT.D., D.LITT.

1857 — 1934.

WEDNESDAY, NOVEMBER 28th, 1934
AT 2.30 P.M.



*The Lesson being ended, the following HYMN shall
be sung :*

HYMN NO. 401.

*"The souls of the righteous are in the hand of God, and there shall
no torment touch them."*

NOW the labourer's task is o'er ;
Now the battle day is past ;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the tears of earth are dried ;
There its hidden things are clear ;
There the work of life is tried
By a juster Judge than here.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the sinful souls, that turn
To the Cross their dying eyes,
All the love of Christ shall learn
At His Feet in Paradise.
Father, in Thy gracious keeping
all standing.

I AM the resurrection and the life, saith the Lord : he
that believeth in Me, though he were dead, yet shall he
live : and whosoever liveth and believeth in Me shall
never die.

I KNOW that my Redeemer liveth, and that He shall
stand at the latter day upon the earth. And though
after my skin worms destroy this body, yet in my flesh
shall I see God : Whom I shall see for myself, and mine
eyes shall behold, and not another.

WE brought nothing into this world, and it is certain
we can carry nothing out. The Lord gave, and
the Lord hath taken away ; blessed be the Name of the
Lord.

Then shall follow :

LESSON. Wisdom iii, 1—9.

BUT the souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die : and their departure is taken for misery, and their going from us to be utter destruction : but they are in peace. For though they be punished in the sight of men, yet is their hope full of immortality. And having been a little chastised, they shall be greatly rewarded : for God proved them, and found them worthy for Himself. As gold in the furnace hath He tried them, and received them as a burnt offering. And in the time of their visitation they shall shine, and run to and fro like sparks among the stubble. They shall judge the nations, and have dominion over the people, and their Lord shall reign for ever. They that put their trust in Him shall understand the truth ; and such as be faithful in love shall abide with Him : for grace and mercy is to His saints, and He hath care for His elect.

*The Lesson being ended, the following HYMN shall
be sung :*

HYMN NO. 401.

*"The souls of the righteous are in the hand of God, and there shall
no torment touch them."*

NOW the labourer's task is o'er;
Now the battle day is past;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the tears of earth are dried;
There its hidden things are clear;
There the work of life is tried
By a juster Judge than here.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the sinful souls, that turn
To the Cross their dying eyes,
All the love of Christ shall learn
At His Feet in Paradise.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There no more the powers of hell
Can prevail to mar their peace;
Christ the Lord shall guard them well,
He Who died for their release.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
"Earth to earth, and dust to dust,"
Calmly now the words we say,
Leaving him to sleep in trust
Till the Resurrection-day.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping. Amen.

*Then the following from the Liturgy of St. Chrysostom
shall be sung (to the Kieff Chant) :*

GIVE rest, O Christ, to Thy servant with Thy saints,
where sorrow and pain are no more, neither sighing,
but life everlasting.

Thou only art immortal, the Creator and Maker of man ; but we are mortal, formed of the earth, and unto earth shall we return : for so didst Thou ordain when Thou createdst me, saying : "Dust thou art, and unto dust shalt thou return." All we go down to the dust, and weeping o'er the grave we make our song : Alleluia ! Alleluia ! Alleluia !

Then shall be said :

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

OUR Father, which art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil. Amen.

ALMIGHTY God, with Whom do live the spirits of them that depart hence in the Lord, and with Whom the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity ; We give Thee hearty thanks, for that it hath pleased Thee to deliver Thy servant, ERNEST, out of the miseries of this sinful world ; beseeching Thee, that it may please Thee, of Thy gracious goodness, shortly to accomplish the number of Thine elect, and to hasten Thy kingdom ; that we, with all those that are departed in the true faith of Thy Holy Name, may have our perfect consummation and bliss, both in body and soul, in Thy eternal and everlasting glory ; through Jesus Christ our Lord. *Amen.*

Assist us mercifully, O Lord, in these our supplications and prayers, and dispose the way of Thy servants towards the attainment of everlasting salvation ; that, among all the changes and chances of this mortal life, they may ever be defended by Thy most gracious and ready help ; through Jesus Christ our Lord. *Amen.*

Grant to us, O Lord, together with all Thy faithful departed, peace, light and refreshment. *Amen.*

The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. *Amen.*

HYMN No. 27.

"Abide with us; for it is toward evening, and the day is far spent."

A BIDE with me; fast falls the eventide,
The darkness deepens; Lord, with me abide;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou, Who changest not, abide with me.

I need Thy Presence every passing hour;
What but Thy grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? Where, Grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies;
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me. Amen.

R. E. THOMAS & NEWMAN, LTD.
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